1: Childs M-5 (1924-1940) 1949 FP 13 Mbundu FP 13

made, there as elsewhere throughout the Umbundu-speaking territory, their wholesale manufacture was only carried on in Ndulu. This was a natural specialization, for the best and most easily accessible deposits of iron ore are in the Ndulu country,[1] whose smiths have become justly famous. In exchange for hoes they received palm-oil or cattle from other regions, or salt, rum, or goods from the coast. Other regional specializations were—Kasongi and the Sele country for palm-oil, Cikuma for bees-wax (also obtained from the interior), cattle from Ngalangi, Kalukembe, Cilengi, and farther south. Ciyaka, Civula, and Bailundu took much corn-meal to the coast in those early days. 'Trade-agreements' were also made beyond the Umbundu-speaking area. At first these were strictly one-way affairs, allowing the Ovimbundu traders to operate in many lands, near and far, since this was to the advantage of the rulers of those lands. At the same time, the men from Bailundu and Viye did and said everything possible to discourage the interior peoples from venturing out on their own account.[2] Later, when the trade, as well as knowledge of the whites and their trade, spread, arrangements were made between the king of Viye and various interior chiefs allowing them to send their own caravans through to the coast, and gifts were exchanged periodically.[3]

Their very early introduction to articles of European use and manufacture has undoubtedly had great influence upon the development of the Ovimbundu. Their early and thorough familiarity with fire-arms certainly played a decisive role in their national formation and subsequent history. The introduction of domestic plants and animals from abroad is an important subject, but too broad for treatment at this time. The early introduction of European-manufactured goods has had profound influences.

[1] See article on smelting and smithing in Ndulu by F. W. Read in *Journal of the African Society*, 1902, pp. 44–9.

[2] Livingstone tells of the displeasure of the Ovimbundu ('Mambari') at meeting the Makololo near Luanda. The Ovimbundu tried to frighten them from trading with the whites with tall tales, making the whites out as impossibly clever magicians and wizards (op. cit., p. 384). Cameron and his east-coast carriers experienced the displeasure of Viye people owing to jealousy of the same sort, but no longer so openly expressed (op. cit., p. 406).

[3] The Musta-Yanvo of Lunda was one of those who had such a 'trade-agreement' with Viye. Silva Porto notes in his diary on 14 Jan. 1880 that an embassy from the Musta-Yanvo had arrived with a tusk of ivory for Cilemo (*Boletim Soc. Geog. Lisboa*, 5a Ser., p. 148).

3: Hambly E-5 (1929-1930) 1934 FP13 Mbundu FP13

175 171 [412] O. Dapper (Description de l'Afrique, 1732, p. 369) shows a scene in which an ax, such as I obtained from the Vasele country, is being used for beheading a slave.

[325] [534] Cavazzi (Istorica descrizione, etc., Bologna, 1687) describes the three kingdoms of Congo, Matamba, and northern Angola. The poison ordeal, the scapegoat, the blacksmith's bellows (pp. 101, 170) are all traits known to the Ovimbundu. The musical instrument made from a large gourd, which has a ridged board attached for rubbing with a stick, is the type I collected. Cavazzi pictures the double iron gong and the long drum held between the knees. He [782] also shows a rain-maker (p. 214) and the sacrifice of two hundred victims at the accession of a king (p. 210).

174 •243 [113] Consideration of the history of maize in Africa is of importance in connection with these early writings, as this grain is the staple agricultural product of the Ovimbundu. I am indebted to Dr. Berthold Laufer for access to his unpublished research on this subject. From the following facts one may assume that, in all probability, the maize culture of the Ovimbundu was derived from the Congo region before their migration into the Benguela Highlands.

175 243 Father Jerome Merolla remarks that maize was growing in the neighborhood of San Salvador (1683–92). The native names were *mampunni* and *massambuta;* from this corn an alcoholic beverage was prepared. According to Cavazzi (Ehrmann, Geschichte der merkwürdigsten Reisen, XIII, 1794) maize was not intensively cultivated by the Negroes of lower Guinea, though it thrives well and may be harvested twice or thrice a year. The natives said that the grain [177] was brought by the Portuguese, but they did not esteem it highly, and were accustomed to use it as food for pigs.

Bosman (p. 312) records that prior to the arrival of the Portuguese, Negroes were entirely ignorant of *milho* ("maize"). The account of Duarte Lopez preserved by Filippo Pigafetta states that the Negroes consider maize the vilest of all grains, so that it is given to swine. This contempt and lack of knowledge of the food value, combined with ignorance of methods of preparation, suggest a recent introduction (Pigafetta, translation by M. Hutchinson, 1881, p. 40). Dapper (Description de l'Afrique, 1732, p. 345) also mentions the cultivation of maize. Battell lived as prisoner in northern Angola about the year 1600, consequently his records of the use of the great Guinea wheat (maize), which the natives call *mas-imporo*, give early evidence for the use of this grain (Hakluyt Soc., 1901, pp. 9, 11, 67).

226 462 spear eight feet long, the end of which consisted of ten sharp prongs of palm stem (Plate LXXIII, Fig. 1).

[171] Near Cangamba in eastern Angola, fishing in the Kwando River occupied numerous men and women of the mixed tribes in the district, namely, Vachokue, Luchazi, and Babunda. Men paddled into midstream in small bark canoes from which fishing operations were directed. The fishermen carried small conical string nets, which were attached to stakes in such a way that the openings of the nets faced upstream. Vachokue women, working in pairs, dragged baskets against the current (Plate LXXXV, Figs. 1, 2).

AGRICULTURE AND COOKING

343 243 *Osila* is the Umbundu word for the granary which stands on wooden supports (Plate XLIV, Fig. 1); this *osila* is for the restricted family, and there is one *osila* for every house. The Ovimbundu store their corn in bulk, but in the Esele country I noted that the cobs themselves were carefully packed. Each Ocimbundu girl cultivates a small patch of ground, the produce of which she is at liberty to sell in order to buy brass ornaments, beads, and palm oil. [432]

241 In addition to maize, barley, oats, and wheat, with here and there a little rye, are occasionally grown. There are three colors of beans, red, white, and black. There is no attempt to keep the varieties [651] separate, so they cross-fertilize freely. The Ovimbundu try to [438] cultivate a surplus of beans and maize which they use to pay their taxes to the Portuguese, likewise to sell at the stores of traders.

252 512 Corn is pounded on the rock which has been used for generations after it has been consecrated by sprinkling the blood of a chicken. Pounding begins as early as five o'clock in the morning, before sunrise, and from that time to sunset the pounding-rock is in use. The [521] rock is evidently regarded as a meeting place for social intercourse; it is undoubtedly the center of village gossip so far as the women are concerned (Plate XXXVI, Fig. 2).

As corn alone is considered a poor food, it is sprinkled on boiling water to which beans are added. Cooking goes on from early morning to sunset over a slow fire. Children sometimes receive as their evening meal a thick plastic cake of mushed corn to which green leaves of a squash are added.

252 There are five kinds of manioc resembling one another in general appearance, but the Ovimbundu distinguish the plants, and reserve for each what they consider to be appropriate preparation. The method varies for sweet and bitter varieties of manioc.

535 Almost every evening one may hear the tapping of drums and the songs of dancers, because in addition to dances for a funeral or other special occasion there are ordinary dances of amusement in which lines of men and women advance and retreat, or men and women circle round the drums making arm movements accompanied by a swaying rhythm.

[243] The dance *onyaco*, performed in June when the corn is ripe, may have an ancient history and special significance as part of an agricultural rite. When corn is being stored the people sing, "There is grain in the house, may it never be out." There is no dance in [226] connection with fishing.

224 There is mimicry of animals in the hunting game played by boys. The frog, the leopard, and other animals are imitated in certain games, but I have no evidence of the performance of mimetic dances in relation to any cult for increasing the supply of animal life.

535 The use of the small ball *ombunje* illustrates the way in which [534] an apparent toy can be used in rites of a religious kind. *Ombunje* consists of a hard spherical fruit about six centimeters in diameter in which several hard seeds rattle. The sphere is covered with a layer of cloth over which lizard skin is stretched and sewn.

[769] When the people wish to commemorate the death of a king, or [789] when the king is sick, the medicine-man (*ocimbanda*) says that there must be *osaka* dancing. A strong man dances for many hours while holding this little ball in his outstretched hand. Other men who are dancing use their fists to hit the muscles of the outstretched arm in an attempt to make the holder drop the ball (*ombunje*). If he does so another man will promptly take hold of it. The precise nature of the endurance test is unexplained, but there is possibly the idea of giving strength to a sick king by this tension and endurance. My interpreter thought this was so, but could not explain why the dance should be performed to commemorate the death of a king. It would seem natural, however, to transfer the *ombunje* rite to a commemorative festival, if in the first place it was part of the last rites of a dying king.

534 There are among the Ovimbundu specialists in dancing, singing, 463 and the playing of musical instruments. *Onjimbi* is the word for a singer of merit who starts the choruses. *Ocili* is a dancer of more than ordinary skill. When a man is required to play a drum or other instrument I have noticed that it is thought necessary to bring a specialist. There is no doubt that drumming requires special aptitude and practice. The man who plays the long drum is *usiki*, the drum